

Dear Hannah:

I finally read your magisterial thesis with the greatest delight. I am writing to thank you for your comprehensive scholarship, broad, deep and nuanced thinking and many inspired insights.

I want to report to you that in Pulsa's heyday, I, for one, didn't have concerns about threats to humankind from AI. I wrote for you the following anecdotal response.

During the 1960's, I regarded technology as a neutral and even benign instrument of human intelligence that could be optimized through enhancements created by artists to imbue the man-made environment with life-supporting influences comparable to those provided by humankind's perennial exposure to the natural world. I viewed artistic intervention in technology as a medium for evoking exalted experience (art) and enabling human development (evolution).

Rather than with Kubrick/Clarke's *2001*, in which an AI goes on a berserk killing spree, I found resonance with the concept presented in *Forbidden Planet*, where, in a world in which technology completely implements human intention, monsters arise from humankind's (Freudian) Id.

I felt that rather than protect humankind from invasive or malefic AI, Pulsa's primary project was to rectify the human side of the equation by supporting ideal human development through enhancements to technology that would nurture human consciousness.

In the day, I often talked about my fantasy of an ultimate artwork inspired by a discussion among AI experts from MIT moderated by Jack Burnham that Pulsa hosted for the Yale School of Art in the late 1960's, called the story of "Heaven." In the "Heaven" scenario, a computer uploads all of a person's memories, tendencies and physical attributes so effectively that people interacting with the computer cannot detect that they are not interacting with the person who has, in effect, gone to "Heaven."

My response was the notion of an ultimate work of art in which all of a person's aesthetic desires are uploaded into a computer which creates for that individual a unique, ultimate work of art. The artwork would then be realized through expanded total multi-sensory VR to provide a complete, consummate aesthetic experience that would provide perfect fulfillment of all the viewer's desires.

I wondered about the appropriate duration and frequency of such an experience, considering how addictive it might be (my premonition of media addiction?), and how such an art experience would interface with the viewer's life projects and the needs of society.

None the less, I was convinced that fulfillment of all desires would inevitably bring viewers to an exalted state of perfection that is only clumsily evoked by the experience of works of art as we know them. Such a repeatable, sustained experience of aesthetic perfection would upgrade human life, enabling humankind to realize its highest evolutionary potential and become ideal citizens of the cosmos.

Technology to implement my fantasy did not exist in the 1960's and does not exist today, but my "science fiction" reveals my attitude and aspirations when Pulsa was co-creating its works.

In hindsight, I continue to feel aligned with Fuller's assertion that we are not in an "energy" crisis but an "intelligence" crisis, which Pulsa regarded as an "aesthetic" crisis. None the less, I see that I was naively oblivious to the dark side of technology's complicity with governmental corruption, oligarchy, corporatocracy, the military/medical industrial complexes, etc. From where we are now, it's easy to see how improperly administered technology has engendered climate change, resource depletion, over-population, areas of economic collapse, devastation of indigenous peoples/species, etc. as

well as deadly addictions to media itself. These outcomes, which threaten the human adventure on earth, can be examined as the result of inadequate anticipatory science regarding the consequences of action and inadequate aesthetic intuition in designing the manmade world. Such science and intuition may seem to not yet have been developed, but surely exist in the infinite potential of consciousness itself.

I still believe that sensitive artistic interventions that reveal and enhance the human interface of all technological systems through which we live — our information, our cities, transportation, communication, energy, food, robotics, AI, computers, etc. — can optimize human life and provide a basis for sustained human survival.

It appears that the Pulsa team was not equal this task single-handedly, but that succeeding generations which resonate with our aspirations and the evolutionary multi-sensory phenomena we prototyped can re-discover and carry on this work.

I will find great pleasure interacting with you in any way that can support your research or creative projects down the road.

In gratitude and with all best wishes,

A handwritten signature in blue ink that reads "Michael". The signature is written in a cursive style with a long, sweeping tail that extends downwards and to the right.